

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Jackson Shore Apartments**

other names/site number

2. Location

street & number **5490 South Shore Drive**

Not for publication

city or town **Chicago**

vicinity

state **Illinois**

code **IL**

county

Cook

code **031**

zip code **60615**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this _____ nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _____ meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide _____ locally. (_____ See continuation sheet for additional comments.)

Signature of certifying official

Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (_____ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

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4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)
N/A

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6. Function or Use

Historic Functions (Enter categories from instructions)
Domestic/Multiple Dwelling

Current Functions (Enter categories from instructions)
Domestic/Multiple Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)
Classical Revival

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof

Walls **Brick**

other **Stone**
Cast stone

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheet.

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8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance **1916-1918**

Significant Dates **1916-1918**

Significant Person (Complete if Criterion B is marked above) **N/A**

Cultural Affiliation **N/A**

Architect/Builder **Rapp & Rapp**

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) See **Continuation Sheet**

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9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: **Chicago History Museum, Chicago, IL**

10. Geographical Data

Acreage of Property **.59 acres**

UTM References (Place additional UTM references on a continuation sheet)

	Zone Easting	Northing	Zone Easting	Northing
1	_____	_____	3	_____
2	_____	_____	4	_____

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet.

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

This is the area associated with the property

See Continuation Sheet.

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11. Form Prepared By

name/title **Susan S. Benjamin, Manager**

organization **Benjamin Historic Certifications, LLC**

date: **August 20, 2009**

street & number **711 Marion Avenue**

telephone **847-432-1865**

city or town **Highland Park**

state **IL**

zip code **60035**

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name **Jackson Shore Cooperative Apartments Corporation**

street & number **5490 South Shore Drive**

telephone **773-643-0223 (Thomas Hecht)**

city or town **Chicago**

state **IL**

zip code **60015**

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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SUMMARY

The Jackson Shore is an apartment building located at 5490 South Shore Drive, at the northwest corner of South Shore Drive and 55th Street. It is a 20-unit building that stands 11 full stories and one partial story, designed in the Classical Revival style by the architectural firm of C. W. Rapp & Geo. L. Rapp, also known as Rapp & Rapp. Construction was begun in 1916 and completed in 1918. It is a U-shaped building with cylindrical bays on the southeast and northeast corners. There is a light court at the rear. The building's exterior is a yellow brick with limestone and cast stone trim. It has two main entrances. One entrance is off the sidewalk, in the center of front façade, which faces east; the main entrance is under the cylindrical pavilion in the southeast corner. It serves as a porte-cochere. When the building was first built, it was located on Lake Michigan. Today the building faces South Shore Drive and overlooks Burnham Park, Lake Shore Drive, Promontory Point and Lake Michigan. One enters the building from the porte-cochere into a vestibule with original terrazzo floors and plaster moldings. Beyond the vestibule is the main lobby for the building, which is a large space with elaborate original walnut paneling. The ten residential floors, above the lobby, may be accessed by elevator or by using the wide service staircase. There are two apartments, opening off an elevator hall, on each floor. The units on the south side have twelve rooms; those on the north have eleven rooms. The integrity of the building is very good. The only major alterations occurred many years ago, when deteriorated stone and cast stone ornament was removed from the third, fourth and top floors of the northeast and southeast corner towers. The lobby is intact. Hall configurations and the floorplan of the public areas in all the apartments is unchanged. Most apartments have their original ornamental treatments. Designed as a luxury apartment building, Jackson Shore continues to reflect its original elegant appeal.

LOCATION AND SETTING

The Jackson Shore is located in the Hyde Park neighborhood of Chicago, on the city's south side, approximately 6 miles south and somewhat east of the Loop. To the south is Woodlawn and South Shore; to the west is Washington Park; and to the north is Kenwood. East of the building is park land, South Lake Shore Drive and Lake Michigan. The former Illinois Central Railroad (now Metra) is a few blocks to the west.

The neighborhood is predominantly residential, made up of numerous apartment buildings, from two-flats to high rises, as well as of single family residences. Most of the tall apartment buildings, like the Jackson Shore, are along the lakefront. The area's greatest periods of real estate growth stem from the founding of the University of Chicago in 1891 and the World's Columbian Exposition, held in Jackson Park in 1893. The former Fine Arts Building from the Fair, currently the Museum of Science and Industry, is located in Jackson Park, to the south. Commercial development occurred along 53rd Street and 55th Street. In the mid 1950s, the area west of the Metra tracks underwent major urban renewal with the resulting construction of a considerable number of modern apartment buildings, townhouses and commercial buildings. The area east of the tracks retains much of its pre-1950s integrity.

PHYSICAL CHARACTERISTICS:

EXTERIOR:

The Jackson Shore is an 11-story apartment building that is generally U-shape in plan with a rear service courtyard on the west side of the building. The east façade, where the front entrance is located, faces Lake Michigan. The lot is rectangular and occupies .59 acres. Its dimensions are 130' wide by 198' deep. The overall dimensions of the building are 117' north to south and 120'6" east to west. The wings of the building are not identical in size. The

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south wing is wider north to south, measuring 42'8"; the north wing measures 38: north to south. They are the same length.

The building exemplifies the three part vertical block that is divided into three distinct zones, analogous to the divisions on a Greek column. On the primary east and south facades of the building, the ground floor¹ forms the base. It is sheathed in dressed limestone, with a limestone string course above it. The next two floors are part of the shaft, with ornamental cast stone panels between the first and second apartment floors. The third floor is topped by a broad stone cornice with triglyphs and metopes. Above the cornice is a second traditional floor, and it is topped by a broad cast stone string course. Above that are five identical floors that have windows with stone lintels. Above the 8th floor of apartments is another string course and above the 9th floor a bracketed cornice. The 10th floor of apartments, which is actually the eleventh story of the building, the string course above it and a frieze with cast stone swags make up the capital of the building. The primary facades of the building above the ground floor are sheathed in a yellow brick. The walls of the building are all flat except for two cylindrical towers located in the southeast and northeast corners of the building and in the center of the east façade. Here there are projecting bays on floors 4-7 and balconies on 8, 9, and 10. All of the trim is grey limestone or grey cast stone. The windows are double-hung, except for those on the ground floor of the east façade, which has paired casements. The double hung windows are generally 8/1 except some are 4/1 and those in the upper floors of the towers are 6/1. The casement windows each have 8 lights. Some of the windows in the interior courtyard are 2/2. The single 8/1 ground-floor windows in the northeast corner tower are curved. The only windows that are not single may be found in the towers, where there are three groups of the 6/1 double hungs. There are four rectangular brick chimneys visible from east side of the property.

The stylistic treatment of the Jackson Shore is predominantly Classical Revival, a style often applied to commercial and multifamily buildings during the years between the World's Columbian Exposition of 1893 and 1930. In this building Classical detailing includes pilasters connecting the second and third floors of apartments, a decorative cornice with triglyphs and metopes, Roman details such as swags and urns, anthemions, egg and dart moldings, dentils, Greek key motifs and a bracketed cornice. Classical symmetry dominates the front façade.

The East, front, façade of the building is the most ornate. It is bilaterally symmetrical and contains seven bays, tucked between the cylindrical towers. The towers each have three bays of windows. The front entrance is located in the center bay of the building. The ground floor of the building is dressed Bedford limestone. There is a broad base consisting of two courses of stone, then a projecting molding that projects to form the sill of the ground floor windows. Above the sill line are 5 courses of stone blocks. The pairs of 8-light casement windows on the ground floor of this façade are surrounded by a broad band composed of five inset layers of crisply cut stone. These layers are interrupted by two projecting blocks that are a continuation of the second and fourth course of stone. Topping the windows is a pair of raised splayed voussoirs with a center block consisting of a two layers forming a splayed keystone.

The front entrance, located in the center of the east façade, is accessed from a cement sidewalk perpendicular to the building. Raised six inches above the ground and set back approximately 2' behind the plane of the wall, the entrance is topped by a segmental arch. A stone band consisting of alternating projecting square stone blocks and stone rosettes surrounds the inset opening. The inside walls of the entrance have rectangular panels. A pair of glass paneled doors surrounded by leaded windows lead to an interior vestibule. The leading is in a pattern consisting of circles and segments of circles laid out symmetrically. Two pilasters with capitals incorporating a Greek key pattern

¹ For purposes of discussion, the first story of the building is referred to as the ground floor and the upper, apartment floors are 1-10. The building stands 11 stories

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support an elaborate cornice over the front entrance. The cornice, made up of curves and counter curves projects from the plane of the wall. With fluted bands above and below the cornice, the upper molding terminates in volutes with a rosette in the center. At the center of the volutes is an anthemion projecting above the cornice line. Voluptuous swags of cast stone fruits and vegetables hang from the rosettes. Three inverted bunches of fruits and vegetables carved in stone hang from a rosette in the top of each pilaster. Ornamental wrought iron lanterns with frosted glass flank the entrance.

The next two stories contain inset windows. Those on the first floor of apartments rest on the stone string course separating the first two floors. The second story windows have projecting stone sills supported by stone brackets. Above the sides of the entrance door are pairs of pilasters. They have capitals decorated with ornamental bands supporting a cornice that includes alternating triglyphs and metopes composed of overlapping discs. There are guttae beneath the triglyphs. The cornice is interrupted in the cylindrical towers; it had deteriorated and was removed. The pairs of pilasters are repeated between the building's front wall and the cylindrical towers and between the groups of windows in the towers. There is a rectangular band of cast stone ornament with an urn in the center flanked by foliate designs connecting the tower pilasters. There are inset rectangular bands of similar cast stone ornament, the width of each window, consisting of an urn with foliate designs, between the first and second floor windows. The center rectangular windows between the two pairs of pilasters over the front entrance have been replaced. Those on the first floor have nine glazed panels. Those on the second floor consist of six panels with six glazed openings in the center and two above and below. There is a recessed cast stone panel with foliate ornament surrounding an urn between these two large windows. The fourth floor of six windows rest on the heavy cornice between the third and fourth floors. There is a flat cast stone band forming the window lintels and a broad cast stone cornice forming a string course between the fourth and fifth floors. Vertical cast stone panels with foliate ornament in a symmetrical pattern resembling those on the horizontal panels separates the individual window from the large rectangular window in the center. That window is original and consists of four five light vertical panels with an ornamental iron balconette in front. The fenestration on the next five floors is quite similar. All have simple window treatments. Only the lintels are different. The fourth floor windows are topped by flat cast stone lintels with a raised rectangular section where the keystone would be. There is an urn in the center, four rosettes flanking the urn and a Greek key pattern in the corners. The next three floors have flat cast stone lintels with splayed corners and layered raised keystones. All four of these floors have central oriels consisting of three windows; there are lintels that match those on the same floor except on the seventh floor, where the oriel windows aren't topped by lintels. The center bay on the eighth floor consists of a rectangular projecting porch with an iron balconette. The window lintels on the eighth floor match those on the fourth floor. There is a stone string course over the eighth floor. It consists of a row of rosettes between two horizontal moldings. The ninth floor has pairs of large-scale cast stone brackets, lavishly ornamented in a pattern of fruits and vegetables, supporting a projecting cornice with rosettes; there are dentils under the cornice. In the center bay there is an open porch with a wrought iron balustrade. On the top floor of the building, the windows are framed in cast stone designed in a pattern of overlapping circles with rosettes in the corners. Ornamental bands connect the window lintels. In the center bay there is a projecting oriel. Above the window lintels is a narrow ornamental band forming a string course. At the top of this string course is a frieze composed of cast stone ornamental swags with draped edges hanging from rosettes and an ornamental cast stone pendant hanging in the middle, alternating with rectangular stone panels. Finally, a cast stone string course tops the building. In the center bay, at the top of the building, there is an ornamental blind arch over the bay topped by an ornamental shoulder arch that breaks through the string course that tops the building. The scale of the ornament at the top floor, larger in scale, is comparable to that on the ground floor. These are the only floors where ornamental treatment breaks through the string course topping the floor. The ornamental treatments no longer continues around the cylindrical corners.

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In the cylindrical towers, the windows from the first floor up are all the same, 6/1s in groups of three, with a single cast stone sill beneath each grouping. The carriage entrance porte-cochere is located on the ground floor of the southeast cylindrical tower. On the exterior and interior of the ground floor there are dressed limestone blocks identical to those on the rest of the ground floor. The vehicular entrances run on the diagonal, with an entrance off South Shore Drive, into a circular space and an exit onto 55th Street. On the exterior, the stone sheathing is unornamented except for a single blind panel. On the interior, there is a recessed blind panel between the 55th Street opening and the pair of entrance doors to the apartment building vestibule. Between the doors and the opening on South Shore Drive there is a pair of 8-light casement windows. These open into a small office off the vestibule. Ornamental wrought iron lanterns with frosted glass flank the entrance, which consists of a pair of glazed varnished wood doors, topped by a segmental arch, set into a wood surround. Large rectangular leaded windows, with the leading in the same pattern as the east entrance, flank the doorway. A narrow molded wood band made up of triglyphs alternating with metopes containing discs top the windows and the doorway. Slender pilasters with ornamental capitals are found on each side of the windows, both inside and out.

The south façade of the Jackson Shore, which faces 55th Street, is similar in ornamental treatment to the east façade, although it is not bilaterally symmetrical and the ground floor fenestration is different. Overall, the façade is eleven bays wide. All of the bays contain double hung windows. The larger ones are 8/1; the smaller ones are 4/1. The 8/1 windows on the ground story, which open into the custodian's apartment on the east and four large storage rooms (named laundry rooms on Rapp & Rapp's plans) on the west, are somewhat smaller than those above them. They are all identical. In the apartment floors above, the windows are all the same size except for in the third, sixth and ninth bays from the west. These smaller windows open into a closet, a bathroom and the butler's pantry. The string courses, treatment of window sills and lintels, bracketing and cornices all replicate the design on the east façade. Only the pilasters are different; they have no ornamental capitals. The ornamental treatments on the east façade extend approximately 4' around the southeast corner of the south wing.

The west façade consists of three elevations: the west side of the south wing, the center interior section of the courtyard and the west side of the north wing. One interior wall of the courtyard faces south and one faces north. The west facades of the south and north wings are each four bays wide. The embellished cast stone string courses on the east and south elevations lose their decorative treatments but extend across the west facades of both wings. There is a flat cast stone band over the ground floor, a pair of flat cast stone bands over the 2nd and 3rd floors of apartments, a single cast stone band over the eighth floor of apartments, a double cast stone band over the ninth, a single cast stone band over the 10th and a cast stone band capping the building. There is no other decorative ornamentation, although a row of headers forms the sill line on all the rear facades, with two rows of brick ends at the actual sills of the windows. The windows have slender cast stone sills where there is no string course beneath them. On the ground floor of the south wing, from south to north, there is a single 8/1 window, a doorway with a glass panel at the top, with a transom, a 4/1 window and another 8/1 window. The large windows open into laundry rooms, the small window into a small bathroom and the door into a corridor that leads to laundry rooms, to other corridors accessing the porte-cochere vestibule, the custodian's apartment and, to the north, the service stair and elevator. Above the ground floor there is, from south to north, a single 8/1 window, a smaller 6/1 window and two 8/1 windows. The large windows open into bedrooms; the small window opens into a bathroom. The west wall of the north wing, although narrower from north to south, is a mirror image of the west wall of the south wing on the upper stories. On the ground floor of the north wing, there are three windows and two doors. From south to north, there is an 8/1 window, a glass paneled door topped by a transom, a 4/1 window, an 8/1 window and a metal fire door. The 8/1 window is for a laundry; the door, which has a glass panel, opens into a corridor leading to laundry rooms and the former butler's bedrooms, as well as to the service stairs, freight elevator and entrance to the lobby. The small window opens into a toilet room, and the window and fire door into a fire hall. Above the ground floor, the large windows open into bedrooms and the small window into a bathroom.

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The interior west-facing wall of the courtyard is three bays wide. There are two 4/1 windows leading up the building from the ground through the top floor. On the ground floor, they open into the service hall on the south and a north-south corridor on the north. In the center of the ground floor there is wood frame vestibule opening into a pair of double doors flanked by 6/1 windows. The doors open into the service hall, with its service staircase and freight elevator. Above the ground level, on each floor, there is a band of three windows flanked by small 4/1 windows. The large windows light the service hallway on each floor and face the rear yard. The small windows light the service vestibule that opens into each apartment.

The interior north- and south-facing walls of the courtyard are each 8 bays wide although, because the interior floorplans are slightly different, they are different sizes. On the ground floor there are more openings, and the windows are 2/2. All of them open into store rooms. As on the west-facing elevations, a row of headers forms the sill line, with two rows of brick ends under the windows. The cast stone bands on the west elevations wrap 4' around the walls of the court interiors. On the upper floors, the windows have multiple panes on the top and a single pane below. All have slender cast stone sills. Two fire escapes extend up the full height of the building, occupying the two west bays of the two interior courtyard walls. There are doorways topped by transoms on each floor.

The north elevation is 10 bays wide. It is treated in a similar manner to the west elevations, with cast stone bands beginning 4' into the corner and extending along the wall to the pilaster forming the edge of the northeast cylindrical tower. On the ground floor the windows are all 8/1 and open into the storage rooms. The window at the east end of the ground floor opens into a room that was intended to be one of the butler's bedrooms. Above the ground floor, the windows all have multiple lights on the top and a single light on the bottom. They have cast stone sills. As on the south façade, the size of the windows is governed by the interior floorplan of the apartments. From east to west, two windows open into the dining room, one into the butler's pantry, two into a bedroom, one into a bathroom, two into another bedroom, one into a closet and, finally, two into the northwest corner bedroom.

The building is located toward the front of the lot, leaving a broad rear yard. Plans had been drawn for formal landscaping, with a sidewalk from the west center entrance flanked by lawn extending to symmetrically-laid-out formal landscaping. The heading on the landscape plan was G. H. Gottschalk & Co. Agents; C. W. & Geo. L. Rapp, Architects. The plan was never carried out. Today there is concrete in the service court, a sidewalk across the rear of the building and a grassy lawn to the west, edged by flowers. To the north is a small garden space between the north wall of the building, the brick wall of the space that formerly served as the walkway between the Jackson Shore and the Shoreland Hotel and a wood slat fence. The space is accessed from a path leading a few steps up from a concrete drive extending to the rear of the property line.

INTERIOR:

There are two public entrances to the ground floor of the interior of the building. One is located in the center of the east side of the building, facing South Shore Drive and the park beyond. This is a formal entrance, but not used as frequently as that accessed from under the porte-cochere at the southeast corner of the building. The ground floor has three finished interior public spaces. These consist of the front vestibule, the porte-cochere vestibule and the main lobby. The lobby space is subdivided into a large lobby reception area, a sitting area to the south of the front vestibule and the elevator lobby. The vast majority of the ground floor area of the building is subdivided into service spaces. The service hall, including service stairs and the freight elevator, is located in the center of the building, just west of the lobby. In the north wing, accessed from the west end of the north wall of the elevator lobby, is a hall leading to five rooms and a bathroom. The five rooms were designated "butler's rooms" in the original floorplans;

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today they are used for storage. In the center of the north wing is a long corridor with eleven storage rooms that were formerly laundry rooms and some smaller storage rooms off it. In the south wing, which is accessed from a doorway in the porte-cochere vestibule, there is the custodian's two-bedroom apartment, nine storage rooms that were formerly laundry rooms and smaller storage rooms. All of these are accessed from a long corridor that runs down the center of the wing. There is a small office off the porte-cochere vestibule.

Beneath the west end of the north wing of the building is a basement. The rest of the area underneath the ground floor of the building is unexcavated. The basement contains storage, the boiler room and rooms to accommodate plumbing and electrical facilities. On the top of the building, not visible from the street, there is a partial floor that accommodated six maids' rooms, two bathrooms and storage rooms. This floor is not accessible by elevator and is vacant.

The public spaces in the building, those on the ground floor and above, were designed with Classical detailing by Rapp & Rapp to complement the Classical Revival style of the building's exterior. The exterior detailing is repeated in various forms throughout these areas.

The front door vestibule is in an elongated oval that is 6' wide by 15'6" long. It is entered from the center of the building through a pair of wood frame double doors with an egg and dart motif in an entablature over the segmental arch opening. Slender wood pilasters, on each side of the leaded glass windows flanking the door, support the entablature. The walls, which are plaster, are notched in, forming semi-circular niches at each of the long ends of the space. There is grey marble baseboard, and the floors are black terrazzo with metal strips laid so that the oval is repeated in the floor and the corners are radiused, dividing the terrazzo into wedge shapes. There are two deep stepped-back layers of plaster crown molding. The egg and dart motif is utilized in one of them, triglyphs and metopes containing discs are used in the other. A bronze lantern, with frosted glass and classical detailing, hangs from the center of the plaster ceiling. A pair of wood French doors, with eight lights at the top and a blind panel at the bottom, topped by a segmental arch, opens into the building's lobby.

The vestibule entrance from the Porte-Cochere is in the shape of an elongated wedge. It is 6' in depth; its broadest circumference is 19'. The space becomes rectangular in its northwest corner, where there is a pair of wood French doors, each with 8 glazed openings at the top and a blind wood panel beneath, opening into the lobby. This pair of doors is topped by a segmental arch. There is grey marble baseboard and there is crown molding that, with egg and dart moldings and a band of triglyphs and metopes, matches that in the other vestibule. The floor is cream colored terrazzo with a green terrazzo band around the edges. In the center of the vestibule is a hanging bronze lantern, with frosted glass and classical detailing, that is identical to the lantern hanging in the other vestibule. At the west end of this vestibule is an entrance door to the ground floor service areas of the building. It is surrounded by wood casing topped by shoulder lintels with ornamental trim in the corners. In the east wall of the vestibule is an opening to a small office, which has several layers of crown molding. There is a molded band topped by an entablature of triglyphs and metopes containing discs. Above that is a molded band with a row of dentils supporting a projecting band with rosettes on the bottom and a broad molded band on the side extending to the ceiling.

The lobby, which overall measures approximately 44' north to south x 25'8", is comprised of a small foyer, a central section and two alcoves. The foyer, which opens off the porte-cochere vestibule, is 8' x 10'. It opens directly into the lobby. The interior of the lobby has walnut paneled walls with paneling that has radiused corners. There are large mirrors topped by segmental arches in the center of the north wall of the lobby, in the west wall of the foyer and in a niche that is located in the south wall of the elevator alcove. The elevator alcove is also paneled. Opposite the niche, in the north wall, is a paneled door that opens into the service area where the spaces that were formerly butlers' bedrooms and currently serve as storage rooms are located. The elevator, which is topped by a segmental arch, is in

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the center of the elevator alcove. To the south of the elevator is a mirrored panel with radiused corners. There is walnut crown molding everywhere that there is walnut paneling. It consists of a broad band of egg and dart molding. In the southeast corner of the lobby is a sitting alcove. It is approximately 7'2" x 16' and has painted walls. All of the ceilings in the lobby are painted. The floor is carpeted. The lobby has its original ornamental sconces.

There are just two apartments per floor, opening off a central rectangular elevator hall. The units in the south wing are somewhat larger than those in the north wing. They occupy approximately 5500 square feet, whereas the units in the north wing occupy about 5000 square feet. The hall has a pair of French doors opening to the west into the service hall with its staircase, freight elevator and back entries into each apartment. The main entrances into each apartment are at the north and south ends of the formal elevator hall.

The floorplan of the apartments is similar, although the north unit doesn't have a library and the rooms are slightly smaller. Otherwise, the floorplans are almost identical mirror images of each other and were designed to accommodate three zones: public living/entertaining (at the east end of the building), private family living (facing north and west in the north unit and south and west in the south unit) and service areas (facing the inner courtyard). Like many elegant single-family homes, entrance into the apartment is through a small vestibule, which then opens into a large reception hall. To the east is the living room; to the north in the north units and to the south in the south units is the dining room. The orangerie, with walls that are approximately 2/3 of a full circle, is located in the corner of each apartment between the living room and the dining room. The south units each have a library, which is accessed from the living room, located in the center bay over the front entrance door to the building. To the west of the entrance hall is an entry into a long corridor. Immediately adjacent to the dining room is a long butler's pantry, a quasi-public/service space. Across from the entrance to the butler's pantry is the entrance to the kitchen and service area. All of the service spaces are accessed from the kitchen and not from the corridor to the family bedrooms. To the west of the kitchen is a pantry, small service hall and two maid's rooms with a bath. Each unit has four family bedrooms opening off the corridor. The north unit has three bathrooms; the south unit has four. In every room, the windows are centered on an exterior wall. Symmetry governs the interior elevations of the rooms just as it does the primary east-facing exterior elevation of the building. The public areas in all the apartments remains unchanged. In some apartments, the configuration of the west bedrooms has been altered so that entrance is from the end of the corridor instead of the sides. In some of the apartments the maid's rooms have been combined to create an informal family room living area. There is an entrance from the kitchen into the service hall, which is located in the center of the building facing the light court and contains the freight elevator and rear staircase.

Almost all of the apartment interiors retain their original historic detailing. They have oak flooring, paneling, pairs of 12-light French doors between the major public rooms, fireplaces and extensive crown moldings. All the floors are oak except for those in the orangeries, which have mosaic tile flooring. Some of the orangeries have brick interior walls; others are plastered. The public rooms have plaster paneling and in two apartments the dining rooms have walnut paneled walls. Entrances between the reception room and dining room, between the reception room and the corridor, between the orangerie and dining room are through pairs of 12-light French doors. In the apartments that have wood paneled dining rooms, the doors between the living room and library are walnut-paneled doors. Deep crown moldings, with classical details, surround the ceilings of the major rooms. Some doorways are framed with pilasters supporting classical cornices. The decorative treatments characterizing the building's exterior are repeated, though simplified, on the interior, where Rapp & Rapp created apartment homes.

The Jackson Shore is in excellent condition and has remarkable integrity inside and out. Although deteriorated condition necessitated the removal of some exterior string course treatments in the towers, all the rest of the exterior historic detailing remains. On the interior, the public lobby treatments are all intact. The apartments units all retain

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the floorplan of the major public spaces and almost all retain their Rapp & Rapp-designed historic features. The Jackson Shore remains one of Chicago's finest luxury apartment buildings.

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SUMMARY:

The Jackson Shore Apartments, located at 5490 South Shore Drive, is locally significant for its architecture and meets Criterion C for listing on the National Register of Historic Places as an excellent example of an apartment building designed in the Classical Revival style. Developed by Edward G. Carter and built by G. H. Gottschalk & Co., the architects were C. W. and George L. Rapp, who designed the building in 1916 and completed it in 1918. Although Rapp & Rapp also designed the Windermere East Hotel in Hyde Park, the firm is best known for its elaborately-ornamented theaters. Executed with discipline and restraint reminiscent of Chicago School office buildings, the exterior and interior of the Jackson Shore reflects a high level of artistry. Equally important, it reflects a considerably different approach from Rapp & Rapp's eclectic flamboyant movie palaces. In its symmetry and detailing, the building was inspired by the classicism made popular following the 1893 World's Columbian Exposition, held in Jackson Park and the surrounding area just south of the Jackson Shore. With twenty apartments (two to a floor), comfort and convenience, elegant decorative treatments and space for many servants, the building exemplifies those luxury Chicago apartment buildings that have been sometimes described as "better class."¹ The Jackson Shore, although missing some ornamental treatment surrounding the building's cylindrical corners, has remarkable integrity. The lobby, interior apartment plans and almost all of the building's decorative features are intact.

Today there are no comparable better class high rise apartment buildings in the Hyde Park-Kenwood area built in the first few decades of the Twentieth Century. Prior to the opening of the World's Columbian Exposition, numerous tall apartment hotels, some quite luxurious, were constructed between Chicago's Loop and the site of the Fair, but almost all of these have been demolished. The several elegant apartment buildings in Chicago's Hyde Park-Kenwood neighborhood that Neil Harris selected to include in his book, *Chicago Apartments: A Century of Lakefront Luxury*, are stylistically considerably different and were all, except for the Jackson Shore, built in the 1920s.²

HISTORY OF THE JACKSON SHORE

The Jackson Shore Apartments were constructed in a highly desirable location. The lot to be developed was located on the shore of Lake Michigan, with the Illinois Central Railroad a few blocks to the west and elegant mansions scattered throughout Hyde Park-Kenwood, west of the tracks. The developer was Edward G. Carter. In December, 1912, an article was published in the *Chicago Daily Tribune* stating that Edward G. Carter purchased the vacant block between Everett Avenue and Lake Michigan, north of 55th Street, with a frontage of 419 feet and that he intended to subdivide it and offer for it sale for exclusive apartment homes.³ The tract books at the Cook County Recorder of Deeds show that Carter and his wife owned the property where the Jackson Shore Apartments were to be built since 1913. It appears from the tract books and newspaper articles that plans were first underway on the

¹ To feature fine apartment living, realtors Partridge & Bradley published a handsome folio. It came out the same year as the Jackson Shore was being built. *Apartments of the Better Class*. Chicago: A. J. Partridge & Harold Bradley, 1917.

² Neil Harris devotes 41 pages of his 352 page book to thirteen of Hyde Park-Kenwood's luxury apartment buildings and apartment hotels. Harris, Neil. *Chicago Apartments: A Century of Lakefront Luxury*. New York: Acanthus Press, 2004.

³ "Business, Commercial and Financial Section: Big Acre Deal on South Side." *Chicago Daily Tribune*, May 23, 1913. p. 18.

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building by October of 1916.⁴ Plans by C. W. and Geo. L. Rapp are dated October 4, 1916. ⁵An article dated October 7, in the *Chicago Daily Tribune* read, "Begin Work on \$900,000 Flat." It notes that E. G. Carter was to build a ten story apartment building at 55th and South Shore Drive, and the building was to be designed by C. W. and George L. Rapp. It was slated to be a rental with rents ranging from \$350 to \$500 a month. Construction was underwritten by G. H. Greenebaum Sons Bank and Trust Company, (considered the leading banker of Chicago,⁶) with a bond issue of \$475,000.⁷ On September 27, 1917, the property was turned over to the recently-formed Jackson Shore Apartments Corporation.⁸

Shortly before he developed the Jackson Shore Apartments, Edward G. Carter was mentioned many times in the *Chicago Daily Tribune*, largely referencing his real estate deals in Hyde Park and Woodlawn. In 1912, he purchased an apartment building on the northeast corner of 64th and Kimbark. He also bought a block from the Pullman estate between 53rd and 54th Street, East End Avenue and the Lake, a block north of the site of the Jackson Shore. During these years, he was also Superintendent of Oakwood Cemetery. An article dated July 22, 1928, mentioned that he was a stockholder in the Shoreland Hotel and "does his sleeping there."⁹ Only a year later, July 7, 1929, the *Daily Tribune* reported that he committed suicide after he lost a sum of money in a hotel investment (presumably the Shoreland). Carter was considered important enough for the announcement to appear on page 1 of the *Chicago Daily Tribune*.¹⁰

The builder and later owner of the Jackson Shore¹¹, G. H. Gottshalk & Co.¹², located in Chicago at 111 W. Washington, served as general contractor and rental agent. G. H. Gottshalk & Co. also built the adjacent Shoreland Hotel, in 1925-6, on land purchased from Edward G. Carter.¹³ The Jackson Shore Apartments were a source of pride for the G. H. Gottshalk & Co., one worth showcasing when the Shoreland was constructed. In an advertisement in *The Hotel Bulletin* describing the Shoreland, dated August, 1926, the hotel was described as "Our Latest Achievement." The company touted itself as designers and builders of many fine apartments, theatres and

⁴ Tract records indicate that Carter purchased the property where the Jackson Shore was to be built from Fanny F. Brega on February 20, 1913. She and her husband (who died in 1906), had owned it since 1887. Book 352B, p. 274. ff. The tract books indicate that several mortgage transactions took place between 1913 and 1916, one dated October 16, 1916 with Greenebaum Sons. Book 352B, p. 274-5.

⁵ "Apartment Building". South Shore Drive & 55th Street. Chicago, Ill. Edward G. Carter. C.W. & Geo. L. Rapp, Architects, 1005 Title & Trust Building, Chicago, Ill. October 4, 1916.

⁶ Ann Durkin Keating. *Building Chicago*. Columbus: Ohio State University, 1988, p. 69.

⁷ "Begin Work on \$900,000 Flat" *Chicago Daily Tribune*, October 8, 1916. Historian Irving Cutler notes that this firm was one of the earliest large financial firms in Chicago. It was a mortgage banking firm, started in 1855 by Greenebaum Brothers, Henry and Elias; it was to become one of the largest of its kind in the country. Irving Cutler. *The Jews of Chicago: From Shtetl to Suburbs*. Chicago: University of Illinois Press, 1996. It is interesting to note that the total costs of permits issued by the Chicago Building Department in 1916, \$113,521,350, were the largest in the history of the city. This was reported in "New Buildings in 1916 Shatter Chicago Record", *Chicago Daily Tribune*, December 30, 1916.

⁸ Cook County Recorder of Deeds. Book 352B, p. 275.

⁹ "Our Town" *Chicago Daily Tribune*, January 22, 1928, p. H1

¹⁰ "Former Officer of Cemetery Kills Himself." *Chicago Daily Tribune*, July 7, 1929, p. 1.

¹¹ Harris, Neil. *Chicago Apartments: A Century of Lakefront Luxury*. New York: Acanthus Press, 2004. p. 82.

¹² It is interesting to note that the third resident of 5551 S. University Avenue in Hyde Park, the 1937 Modernist apartments, designed in by George Fred and William Keck and where they lived, was G. H. Gottschalk.

¹³ The Shore View Building Corporation purchased the land north of the Jackson Shore from Carter October 22, 1923. Cook County Recorder of Deeds, Book 352B, p. 376

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apartments, including: The Parkway Hotel, The Belden Hotel, The Webster Hotel and the Jackson Shore Apartments.¹⁴

On October 22, 1916, the *Chicago Daily Tribune* featured a beautiful rendering of the Jackson Shore with the caption, "South Shore Beauty Spot." The article described a building with stunning living spaces, noting that there were to be twenty-in-all, two apartments of nine and twelve rooms to a floor. They were described as large apartment homes, each with a 17' x 26' living room, a 14' x 19' dining room and bedrooms averaging 15' x 20'; the larger apartments were to each have a 17' x 20' library. Each apartment featured an "orangerie". The article noted that the rooms were to be finished in "period" designs throughout, according to the tastes of the tenants." The building was slated to be complete in time for the 1917 rental season.¹⁵

The superb location of the Jackson Shore and its many amenities were highlighted in an advertisement in the *Chicago Daily Tribune*, dated February 1, 1918. It described the building as follows: "Twenty minutes from the loop by automobile, ten minutes by Illinois Central express trains. One block east of Hyde Park Blvd. And one block north of Jackson Park at the Lake. Contains twenty 10 and 12-room apartments of the most modern fireproof construction (Actually there are apartments of 11 and 12 rooms). Liveried doorman and elevator attendant. Refrigeration. Filtered water. Heat day and night. Individual laundries." The ad noted that the building was overlooking Jackson Park and the Lake and that several of the "very choice" apartments were still available.¹⁶ The building's lakefront location was prime; it had superb views like many comparable luxury buildings located between South Shore and the north end of Lincoln Park...The Lake had been regarded as Chicago's singularly enticing natural feature as early as the late 1860s, when Olmsted, Vaux and Company were developing plans for Chicago's South Parks. The lake, wrote Olmsted and Vaux, represented the "one object of scenery near Chicago of special grandeur or sublimity".¹⁷

Entrance into the building was as gracious as would be found in a typical elegant Hyde Park mansion. There were two doorways, one accessible from the street, one from under a carriage entrance or porte-cochere, where the owners or their guests could be dropped off. This was an amenity found in the finest of homes. The circular carriage entry at the Jackson Shore opened into a vestibule, then, through French doors into the elegant walnut paneled lobby. Here the doorman would announce visitors. The second entry accessed an elongated oval vestibule, then the lobby where an elevator would carry residents and visitors to a public foyer on each floor. Entrance doors on each end of the foyer opened into the apartments.

The apartments were to be beautiful. Each was designed to be entered from a small vestibule, then a spacious reception room with entrances into the dining and living rooms. Situated between the living room and dining room was the solarium, noted on the building plans as an "orangerie". The south bank of apartments contained a library. As in the finest of homes—whether single family or apartment—the units were laid out into three zones: the family living/entertaining area; the bedroom area, which contained four bedrooms and baths off a long corridor that extended toward the rear of the building; and a segregated service area, which consisted of the kitchen, service hall, pantry and passageway to two maids' rooms and bath. The butler's pantry was located adjacent to the dining room and across from the kitchen—a transitional space for the residents, who could mix cocktails, and for service by the

¹⁴ "The Shoreland". *The Hotel Bulletin*. Chicago: The Press of the Hotel Bulletin, Ben P. Branham & Co, August, 1926., p. 46.

¹⁵ "South Shore Beauty Spot." *Chicago Daily Tribune*, October 22, 1916. It should be noted that the dimensions are not all accurate, though the units were indeed designed with very large rooms.

¹⁶ "For Lease--Jackson Shore Apartments" *Chicago Daily Tribune*, February 1, 1918

¹⁷ Daniel Bluestone. *Constructing Chicago*. New Haven: Yale University Press, 1991, p. 43.

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help. Each apartment featured beautiful crown molding, fireplaces, paneling—detailing similarly found in nearby mansions. Twelve additional maids rooms and storage areas were located in a partial floor on top of the building. Rapp & Rapp's plans indicate five bedrooms set aside on the ground floor as "butler's rooms. The janitor was to live in, with his own apartment on the ground floor.. In the back of the lobby was the "service hall", which accessed a large laundry room for each apartment and storage areas. Double doors at the rear of the service hall opened into the sidewalk that extended the length of the courtyard to a landscaped rear yard, available to the residents for their private use.

The building was readied for opening by 1918. In March, 1918, a second loan, for \$635,000, was made to Edward G. Carter by Greenebaum Sons Bank & Trust (secured by the building) to refund the original loan, but also to provide for a more elaborate finish of the building. An extra story was to be added. No drawings or photos indicate that this ever occurred. Articles in the *Tribune* continued to describe the building in only the most glowing terms. One dated March 29, 1918, described the Jackson Shore as "one of the most elaborate structures of its kind on the south side."¹⁸ The building was featured, and illustrated with a drawing, in an advertisement by one of the building's subcontractors, Kewanee Boilers¹⁹

In November of 1918, Carter officially transferred ownership of the building to the Shore View Building Company of the Jackson Shore Apartments, the company that was later to build the adjacent Shoreland Hotel. This was noted in an article in the *Chicago Daily Tribune*, dated November 20, 1918, on building transfers.²⁰ When the building permit for the Shoreland Hotel was applied for, it was in the name of the "Jackson Shore Hotel Company".²¹

When onstruction of the Shoreland Hotel was completed, in 1925-26, the Jackson Shore became a co-operative building.²² At this time, all but five of the renters assumed ownership. An advertisement for the Jackson Shore in the January 27, 1926, *Chicago Daily Tribune*, titled "Five Opportunities" expounded on the desirability of the new relationship between the Jackson Shore and the Shoreland. It noted that there was now "a physical connection (a covered passageway) between the two buildings, and all of the facilities of the hotel are equally at the command of the Jackson Shore apartment owners." It enumerated the attractions that could be accessed without ever going outdoors: a barber shop, a beauty shop, laundry, valet, the hotel's ballroom, private dining room and the Shoreland's "wonderful food shop". In addition, there was to be a considerable financial savings to the purchasers of apartments because the building was to contract out its power, light, heat and refrigeration to the hotel "at about half the usual cost." All of this was available to the new purchasers of a cooperative unit at a cost of \$22,500, with carrying charges of \$270/month—"less than one-third the normal rental." The ad went on to list those who had purchased shares, many of whom were heads of companies. They included Thomas F. Keeley, president, Keeley Brewery Company; B. H. Conkling, Conkling, Price and Webb, Insurance; D. W. Hall, D. H. Hall Addressograph Company;

¹⁸ \$635,000 Bond Issue Loan Made on 'Jackson Shore' " *Chicago Daily Tribune* , March 29, 1918

¹⁹ "Kewanee", *Chicago Daily Tribune*, March 6, 1921.

²⁰ "Lessing Flats and Annex Put Up for Auction." *Chicago Daily Tribune*. November 20, 1918.

²¹ "Building Permits" *Chicago Daily Tribune*, April 8, 1923. It states, "South Shore Drive, 5450-84. 11-story brick hotel: Jackson Shore Hotel company. Owner: Fridstein & Co. engineer \$5,000,000. The name "Jackson Shore Apartment Hotel" also appears in 1924-25 in the title documents. Book 352B, p. 376.

²² Cooperative apartments did not develop earlier because Illinois law forbade the formation of corporations whose purpose was the purchase and improvement of real estate. Signed after the 1871 Chicago fire, the law was passed to discourage speculative exploitation. This changed with legislative changes in the early 1920s, leading to the cooperative apartment house becoming a dominant type of building in the luxury market. Harris, p. 24.

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and J. T. Benedict, President, Plamondon Mfg. Co. H. J. Fawcett, President of the Shoreland Hotel Co., was also a purchaser.²³

During 1925 and 1926, the blue stocking investment banking firm of Peabody, Houghteling & Co. took out ads offering an opportunity to purchase mortgage bonds on the building. Mortgages such as these were typically backed by the building itself and were presented as options for investors willing to forgo higher returns available on the stock market in favor of these regular and apparently secure 5% or 5.5% or even 6% returns.²⁴ The February 25, 1925, advertisement, illustrated by an elegant drawing of the building, described a new issue of 6% First Mortgage Gold Bonds. The amount of the issue was for \$700,000, with the value of the security stated as \$1,405,000. Jackson Shore Apartments was again described in glowing terms:

The location of Jackson Shore Apartments is one of the finest in Chicago, at the northwest corner of South Shore Drive and East 55th Street, overlooking Lake Michigan and the park and lagoon improvements now being developed along the lake shore between Jackson Park and Grant Park. Convenient transportation facilities are afforded by the Illinois Central R. R. and by bus lines on nearby boulevards.

The building of steel, cut stone and brick, has eleven stories and English basement, is fully rented and is unexcelled for combined beauty of design, completeness of accommodations and character of construction....²⁵

The advertising that took place when the building was converted to a cooperative came at a particularly propitious time. In the early 1920s, the *Chicago Tribune's* real estate news was limited to one page or less on Sundays as part of broader marketing reporting. Starting in fall of 1925, however, with increased interest in real estate development, the *Sunday Tribune* dedicated a special section to real estate with articles, maps, pictures and news stories.²⁶

With the onset of the Depression, all did not go well. During those bleak years, the cooperative corporation that had owned the building failed to keep up its mortgage payments and was foreclosed by Metropolitan Life Insurance Company, which had acquired the property in 1939 and had been leasing out the apartments. Baird & Warner served as their rental agent.²⁷ In 1945, there was a very real possibility that the building would be cut up into 120 units. On June 2, 1945, Julius Taxay purchased the building for \$315,000 (\$100,000 and a \$215,000 mortgage). His plan was to carve the 20 large apartments into 120 small units of 2, 2-1/2 and 3-1/2 rooms, at a cost of \$250,000, from plans by Frederick Olsen, architect.²⁸

Only four months after Taxay had bought the building, ten residents obtained an option to purchase it for \$357,500. Faced with losing their homes, the tenants formed the Jackson Shore Co-operative Apartments Corporation. The option was to be taken up October 20, 1945, and a board was formed, with Don M. Compton, board chairman of Foote Brothers Gear and Machine Corporation, as chairman of the building's board; he had lived in the building 18 years. Other stockholders included Benjamin Altheimer, attorney, and secretary of Mandel Brothers Department Store, Herman H. Newberger, an owner of the Chicagoan Hotel, and others who listed their occupations as

²³ "Five Opportunities", *Chicago Daily Tribune*, June 27, 1926.

²⁴ Harris, p. 25.

²⁵ "New Issue: *Jackson Shore Apartments*: First Mortgage of 6% Gold Bonds", *Chicago Daily Tribune*, February 25, 1925.

²⁶ Harris, p. 28.

²⁷ "Brokers' Notes" *The Chicago Daily Tribune*. September 17, 1939.

²⁸ "20 Big Flats to be Rebuilt into 120 Units." *Chicago Daily Tribune*, June 3, 1945.

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commission merchant, insurance agent, furniture manufacturing company owner and automobile dealer.²⁹ The building remains a cooperative today.

THE HYDE PARK SETTING

Building a luxury apartment building at 55th Street and Lake Michigan in Hyde Park made excellent sense. From its early beginnings, Hyde Park was intended as a special place to live. Jean F. Block, author of *Hyde Park Houses: an Informal History, 1856-1910*, described the area, before it was annexed to the City of Chicago in 1889, as "The Perfect Suburb."³⁰ In 1852, Paul F. Cornell, a young attorney, had purchased a 300 acre parcel of lakefront land between 51st and 55th Street, naming it Hyde Park. Whether it took its name from the fashionable area in London or from the New York town along the Hudson, its associations were with elegant and gracious living. Cornell's intent was to create an upper-middle-class sanctuary and summer resort—encouraging real estate development. This was dependent on two occurrences, a railroad connection with Chicago and, as he saw it, a University that would be located there that would serve as an economic and cultural base. He wanted no industry, (like the steel yards that were to develop to the south or the meat packing houses to the west) and only enough commercial establishments to meet the every-day needs of residents.³¹ Transportation was critical to the development of Hyde Park. In 1856, the Illinois Central Railroad opened its first commuter station at 53rd and Lake Park Avenue, and in 1869, the Chicago and Calumet Railroad ran a second line along 55th Street to Cottage Grove. Shortly thereafter, a dozen trains were connecting Hyde Park to Chicago's business district. By 1900, with the electrification of streetcar lines, and the extension of the elevated system to 63rd Street, Hyde Park, which only eleven years earlier had been incorporated into the city of Chicago, was transformed from a country-like suburb to a city neighborhood. Cornell's dream for a university was realized in 1893, when John D. Rockefeller and Marshall Field donated land and a new campus was constructed in Hyde Park, an occurrence that brought considerable prestige to the neighborhood.

Hyde Park, and Kenwood, to the north, became fashionable and had streets lined with mansions beginning in the 1880s. Numerous upper-middle class and upper class families with recognizable names were drawn to build homes in the area. Lumber baron Martin Ryerson had Treat & Foltz, design a beautifully detailed house for him at 4845 Drexel in 1887. Flanders & Zimmerman built an imposing Renaissance Revival home for meat packer Gustavus Swift at 4848 Ellis in 1898. Julius Rosenwald, the president of Sears Roebuck, & Co., hired Nimmons & Fellows to build his Prairie Style house at 4901 Ellis in 1903. Frank Lloyd Wright designed homes for Isadore Heller in 1897 at 5132 Woodlawn in 1897 and for bicycle manufacturer Fred Robie, in 1909, at 5757 Woodlawn. The president of the University of Chicago, William Rainey Harper, made his home, designed by Henry Ives Cobb in 1894, at 5855 University. Many prominent University of Chicago professors lived in the neighborhood surrounding the school. The pedigree of the architects who practiced in Hyde Park was impressive. In addition to those already mentioned, they included Howard Van Doren Shaw, George Maher, Tallmadge & Watson and several others also widely acknowledged to be important and influential in the history of architecture.

²⁹ "Tenants to Buy S.Side Building to Save Homes". *The Chicago Daily Tribune*, October 19, 1945. The ten stockholders consisted of Compton, Altheimer, Newberger, Maurice A. Barancik, attorney; Joshua Glaser, general agent of the Continental Insurance Company; H. W. Weimberg, commission merchant; Abraham Meyer, clothing manufacturer; Morton Cohen, president of the Douglas Furniture Novelty Company, Cicero; Mrs. Hattie Cowan, and M. J. Lanahan, automobile dealer.

³⁰ Jean F. Block. *Hyde Park Houses: an Informal History, 1856-1910*. Chicago: The University of Chicago Press, 1978., p.1.

³¹ Dominic A. Pacyga and Ellen Skerrett. Chicago: City of Neighborhoods, Histories and Tours. Chicago: Loyola University Press, 1986, p. 372-73.

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Prominent Chicagoans chose to live in Hyde Park but, for many,,the way they lived changed. Hyde Park residents became attracted to apartment life, with conveniences not offered in single family homes. They wanted similar amenities: a gracious entry, several rooms, handsome detailing, fireplaces and maids' rooms. But, in addition, they could have the convenience of a doorman who would receive guests and, in the case of a tall building on the Lake Michigan like the Jackson Shore, they could enjoy exquisite views.

The setting of the Jackson Shore was surely a drawing card. Homes in Hyde Park- Kenwood were built on tree-lined streets west of the Illinois Central Railroad, not on the lake. When the Jackson Shore was built, it was situated close to the shore of Lake Michigan. In the early 20th Century, the lakeshore at 55th Street was located approximately where South Shore Drive is now, edged by a long granite paved "beach" sweeping southward. In 1917, when the Jackson Shore opened, there were no comparable apartment buildings further east.

The area east of the Jackson Shore changed. Parks were developed and buildings, north and south of the Jackson Shore, were constructed. In 1919,, Chicago's City Council approved breakwaters and shore infill and extension of park land from 12th Street to Jackson Park at 56th Street. During the 1920s, land was filled in to create the extensive park area east of what is today South Shore Drive.³² By 1926, the Jackson Shore Apartments had been converted to a cooperative apartment building and the Shoreland Hotel as well as the Flamingo Hotel, in the block south of 55th Street, had been completed. And, there was a road, South Shore Drive, extending north from 55th Street to a landscaped cul de sac in the northeast corner of the Shoreland.³³ By 1930, South Shore Drive extended north and there was considerable park area between the building and the lake.

The parkland created east of the Jackson Shore was part of Daniel Burnham's vision for the south side lakefront as conceptualized in his historic 1909 *Plan of Chicago* and drawn by Jules Guerin. The idea for a park was developed immediately following the 1893 World's Columbian Exposition. In 1894, the post-Fair administrator James Ellsworth asked Burnham to look at the lakefront from Grant to Jackson Park with an eye to developing it as a park and development corridor. Rejecting the notion of an upscale residential community or a resort, Burnham developed a proposal that featured a "playground for the people". It was to be a parkland corridor and have many trees, walking paths, lagoons and beaches...linked by a continuous linear park connecting Grant Park and Jackson Park. This section, during the time of its construction, in 1927, was officially named "Burnham Park". Although not completed in its entirety, with islands and harbors, Burnham's general park concept was executed from the south end of Grant Park at Roosevelt Road to 56th Street and included Promontory Park. South Lake Shore Drive, which was completed in 1930, runs the entire length of the park, through Jackson Park, to Marquette Drive at 67th Street. At the time the Drive was completed, the park had been sodded and was an attractive public destination.³⁴ South Lake Shore Drive made luxury apartment living along the Lake even more desirable, speeding up travel time to the Loop, where residents could enjoy an easy commute and, after hours, a lively cultural life.

³² This history is taken from the City of Chicago website. "History of South Lake Shore Drive." www.cityofchicago.org/transportation/lsd/history.html.

³³ There is an aerial photo of the Jackson Shore and the Shoreland, showing this drive and the park construction, dating from 1926, in Harris, p. 78. The photo is in the collection of David. R. Phillips.

³⁴ *Op. Cit.* "History of South Lake Shore Drive." www.cityofchicago.org/transportation/lsd/history.html.

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THE LUXURY APARTMENT

From the date it was built, the Jackson Shore was meant to appeal to upper class residents. It was distinctly different from the small cramped flat buildings that had come to be associated with the fate of the poor and with the seamier side of life in the city.

In the 1870s and 1880s, Chicagoans who could afford better weren't interested in communal living; the most common image of apartment living was of crowded tenements known as "railroad apartments" These building had dark, narrow living units with a living room in the front and a dining room and kitchen at the rear connected by a narrow unlit corridor with bedrooms and a bath opening off it. Out of necessity, the less fortunate had to live in these flats, and they were built all over the city. A survey in the 1890 Census showed that 71% of Chicagoans lived in multi-family units,³⁵ but they were not apartments designed to appeal to the upper or even upper-middle classes. Rather they were built as speculative ventures to meet the needs of people who couldn't afford to live in a single family house and were forced to abandon the idea of owning their own home.

Apartment living as an attractive way of life had its origin in New York City in 1869, when Richard Morris Hunt designed the Stuyvesant Apartments. It was a building specifically meant to appeal to an upper class or upper middle class segment of society. Although the persistent image (and usually the reality) of apartment living was typically associated with the misfortunes of the poor not the privilege of the rich, apartment living among the well-to-do caught on in Manhattan. A number of high quality buildings, such as the Dakota, the Chelsea and the Central Park Apartments (all constructed in 1883), were built there early on. They contained large and luxurious units designed to appeal to the city's upper crust.

New York was a large and densely populated city like Paris, where apartment living prevailed. Paris was regarded as the center of good taste, and New Yorkers looked to Paris for inspiration. Wim de Wit, who wrote "Apartment Houses and Bungalows: Building the Flat City", for *Chicago History*, mentions that at the end of the 19th Century, many American architects, including H. H. Richardson and Louis Sullivan, had studied in Paris and notes that when they returned to the United States architects brought with them "a familiarity with building types they had seen in Paris, among which was certainly the apartment building."³⁶ In fact, Richard Morris Hunt, architect for the Stuyvesant, was the first American to study at the Ecole des Beaux Arts. Parisian Philip G. Hubert emigrated to the United States and, in 1865, established a firm specializing in the design of grand luxurious apartment buildings, including the famous Nararro Apartments, built in 1882 near New York's Central Park.³⁷

Chicagoans who could afford single family homes didn't immediately take to apartment living. Chicago was not New York. Everett Chamberlin wrote in his 1874 guidebook, *Chicago and its Suburbs*, "The fact is thoroughly established that ninety-nine Chicago families in every hundred will go an hour's drive into the country or toward the country rather than live under or over another family as the average New Yorker or Parisian does."³⁸ Whether or not this was accurate, it expressed a fairly widely held sentiment. It was not until 1904 that Chicago yellow pages had a listing for apartment buildings; prior to that time, multifamily dwellings were listed under hotels.

³⁵ Gwendolyn Wright. *Moralism and the Modern Home: Domestic Architecture and Cultural Conflict in Chicago: 1873-1913*. Chicago: The University of Chicago Press, 1980, p. 83.

³⁶ Wim De Wit. "Apartment Houses and Bungalows: Building the Flat City.", *Chicago History*. Vol XII, Winter, 1983-1984, p. 21.

³⁷ *Ibid*.

³⁸ Everett Chamberlin. *Chicago and its Suburbs*. Chicago: T.A. Hungerford, 1874. PL. 88

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As the 19th Century drew to a close, wealthy upper class Americans who had been reluctant to leave their mansions and resettle in apartments were starting to see things differently. Apartment living was beginning to take on cachet; those who lived in an American apartment could command the same respect as the old prestigious families who, for a number of years, had been living in Parisian ones. This was fed by the press. During the 1890s and early 1900s, numerous articles in American architectural magazines described how the French lived in their enormous apartments. They explained the functions of such rooms as the *boudoir* and the distinctions that the French maintained between the *petit salon* and the *grand salon*. In 1903, the author of an article in the *Architectural Record* wrote about an American friend who came to live in an apartment in Paris for nine months titled "How a Rich Man May Live in Paris." It demonstrated that even a man who could afford a villa or large private house would choose a luxury apartment instead.³⁹

Chicago architects like Rapp & Rapp and Benjamin Marshall, who was arguably the city's most distinguished designer of luxury apartments, recognized that associations with French architecture gave their buildings enormous appeal. In their floorplans for the Jackson Shore, Rapp and Rapp called out the round solarium in each apartment as an "orangerie"⁴⁰. Marshall typically labeled all his rooms in French.⁴¹ Neither Marshall nor either of the Rapp brothers studied at the Ecole des Beaux Arts, but both understood that applying the Ecole's classical principles of order and symmetry and utilizing classical styles gave their buildings the cachet French architecture stood for. As early as the 1870s, Chicagoans looked to France for inspiration. Prairie Avenue was lined with French chateaux; it was the style George Pullman, Marshall Field and W. W. Kimball selected for their homes. For where they lived,, Chicagoans felt the lure of Paris, a city so different from commercial Chicago, with its stockyards and farm machinery plants. It was logical that wealthy apartment dwellers had the same attraction. C. W. Westfall, noted in a lecture he gave in 1984 on "The Coming of Age of Chicago's Flats and Apartments." at the Chicago Historical Society, that Chicagoans who chose to live in a multifamily residence lived in a place associated with Paris by being called a "French Flat".⁴² Paris stood for culture and good taste.

THE LUXURY APARTMENT IN CHICAGO

The earliest tall luxury apartment buildings in Chicago were constructed in the 1880s near Ohio and Rush Streets in the area known as "McCormickville", because so many members of the McCormick family lived in mansions in the neighborhood. Both Cyrus and Cyrus, Jr. lived there. Buildings such as the Mentone Flats, designed by Lawrence Hallberg (1882) and the Virginia designed by Clinton J. Warren (1888)⁴³ were nestled in this exclusive enclave along fashionable streets, near the lakefront and convenient to transportation. The south side's most luxurious apartment building was the Bryson, designed by Solon S. Beman. It stood nine stories on Lake Park Avenue and had

³⁹ deWit, p. 21-22.

⁴⁰ An orangerie was a greenhouse for the winter storage of orange trees at French chateaux.

⁴¹ The floorplans of Marshall's apartments at 1200 North Lake Shore Drive and at 1550 North State Parkway have all rooms labeled in French. At 1200, a building designed in 1912 with one unit per floor, the rooms adjacent to L'orangerie were the *grand salon* and the *sale a manger*. Not only was there *le chamber de madame* and *de monsieur*, but five *chamber des domestiques*.

⁴² C. W. Westfall. "The Coming of Age of Chicago's Flats and Apartments." Lecture at Chicago Historical Society, February 10, 1984.

⁴³ The Virginia, built and lived in by Leander McCormick, was also known as the McCormick Apartment House. Westfall, C. W. "From Homes to Towers, a Century of Chicago's Hotels and Tall Apartment Buildings." *Chicago Architecture, 1872-1922, Birth of a Metropolis*. Edited by John Zukowsky. Munich: Prestel-Verlag, in association with The Art Institute of Chicago, 1987, p. 276.

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units as large as 12-14 rooms. Although it was possible to disguise three or four-story flat buildings as private homes, which Chicagoans might have preferred, this was virtually impossible with a tall building. It was far easier to imitate hotel design. The best of hotels provided a home away from home and, in fact, these buildings resembled hotels and were often called hotels—offering similar status and service.⁴⁴ The Virginia, was not only called a hotel; it was promoted as a commodious hotel where residents could make their permanent home. It offered telephone service, gas log fireplaces in each apartment, billiards and bowling in the basement, a parlor floor with public reception rooms and a restaurant. There were 400 rooms laid out in 54 suites. The design of many large new multifamily residences like the Virginia were not influenced by apartments in New York or Paris. Rather they took their blocklike form from the pared down architecture of Chicago office buildings. Conveniences, not appearances were emphasized.

Preparation for the 1893 World's Columbian Exposition ushered in the age of apartment and apartment hotel construction. Hundreds were built for workers as well as for visitors to the Fair. Not only were numerous brick three and four-story walk ups erected near Jackson Park in 1892, but several 7-12 story apartment and apartment/hotel buildings were built among or near the mansions located between the park and the Loop. The list includes the Lexington (at the northwest corner of Michigan Avenue and Cermak Road), the Metropole Hotel (at the northeast corner of Michigan Avenue and 23rd Street) the Great Northern Hotel (at the northeast corner of Dearborn Street and Jackson Boulevard) the Lakota Hotel (at the southeast corner of Michigan and 13th Street) and the Chicago Beach Hotel in Hyde Park (an elegant resort residential hotel on the beach at the corner of Hyde Park Boulevard and Cornell). All of these buildings have been demolished. Stylistically they were very similar. They tended to be blocklike in their massing with simple flat wall surfaces, oriel or bow windows and cylindrical corner towers. Many were designed by Clinton J. Warren, who trained in the office of Burnham & Root. Warren was described by architectural historian Carl Condit as "the acknowledged leader among the architects of hotels and apartments. Their design was in the idiom of the steel frame Chicago School office buildings by Burnham and Root and Holabird & Roche.⁴⁵ The apartments that were to be built after the World's Columbian Exposition, where classicism reigned, bore little resemblance to these buildings. An interesting variation is the Classical Revival Jackson Shore, with its cylindrical towers that pays homage to these earlier buildings.

Following the Fair, which was a resounding success, a national economic depression curtailed the construction of hotels and apartments in Chicago for almost a decade. Residential construction during this period was largely limited to large homes and country houses commissioned by the wealthy that weren't impacted.⁴⁶ One noteworthy luxury apartment building, however, was constructed on Chicago's Gold Coast, at 1200 Astor. The eight-story McConnell Apartments was designed in 1897 by Holabird & Roche. With only two apartments to a floor and lavishly appointed interiors, it was built for rental to Chicago's socially prominent families. Servants' rooms occupied the top story.⁴⁷ Reminiscent of the apartment hotels preceding the Fair designed by Warren and their own 1893-4 Old Colony Building, the McConnell's design is governed by simplicity and features corner towers.

When construction resumed after the depression ended, there was another wave of apartment construction. Chicago's new luxury buildings looked considerably different from the earlier apartments and hotels that resembled

⁴⁴ *Ibid.* "Home at the Top: Domesticating Chicago's Tall Apartment Buildings, *Chicago History*, Spring, 1985, pp. 24-27.

⁴⁵ Carl Condit. *The Chicago School of Architecture*. Chicago: The University of Chicago Press, 1964. The Ashland Block, by Burnham and Root (Fig. 61-62) and the Tacoma Building (Fig. 70) (both demolished) were designed prior to these hotels. There is a lengthy discussion on Warren's significance on p. 151ff.

⁴⁶ Westfall, "From Homes to Towers....", p. 276.

⁴⁷ Harris, pp. 94-95.

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Chicago School office buildings. They took their cue from the classicism of the Fair, and historical revival architecture in all its variations dominated design.

"The Marshall", designed in 1905 by Benjamin Marshall at 1100 Lake Shore Drive, was one of the earliest of the new wave of luxury apartments. Although not literally Classical Revival, it displayed a commitment to historical architecture. Its Georgian style, with bowed corner windows, was inspired by the Bryan Lathrop House, designed by McKim, Meade and White in 1892 and located nearby. Standing nine stories, this red brick apartment building took its form from the classical column, with a stone string course establishing the base, vertical rows of unadorned windows forming the shaft and a cornice supported by stone modillions establishing the capital. The Marshall was the first apartment building on Lake Shore Drive, then a road with exclusive homes facing the lake. As the years moved on, the drive became lined with high rises. A report issued in 1912 noted that the class of people who lived on the Drive would not take kindly to the apartment house idea, yet pointed out that the Marshall Apartments was particularly notable and "it will be but a question of a few years until this famous drive is dotted with stately apartments".⁴⁸ This was the pattern that soon became established along Lake Michigan. Building tall apartments provided greater numbers of upper class and upper middle class residents an opportunity to live with the stunning views only a very privileged few could previously enjoy. It is interesting to note that in this early apartment building, Benjamin Marshall incorporates French labels on some (not all) of his rooms. Each apartment (there was one to a floor) featured, between the dining and living rooms, and "orangery."⁴⁹

With the construction of the Marshall, a new high standard was set for subsequent apartment construction along the lake. And Benjamin Marshall became the "go to" architect. He took the place of Clinton J. Warren as luxury apartment specialist, designing several elegant buildings. His most stunning was 1550 North State Parkway, a building with bowed corners and balconettes. It was built in 1911.

C. W. Westfall, in his essay, "From Homes to Towers: A Century of Chicago's Best Hotels and Tall Apartment Buildings" incorporated into the 1987 folio catalogue for the Art Institute's major exhibit, *Chicago Architecture, 1872-1922, Birth of a Metropolis*, describes the stylistic form prevalent in Twentieth Century Chicago apartments:

For most of the hotels and apartment buildings built after the World's Columbian Exposition, some form of the classical style provided the basis for the design. Classicism apparently evoked the desired association with the civilized form of urban life these buildings were thought to provide.

The design for numerous luxury buildings up and down Lake Shore Drive followed this pattern. Very likely because they had the imprint of class and respectability that Westfall describes, these buildings became increasingly fashionable, and the wealthy accepted apartment buildings along the lake as highly desirable. Sometimes Tudor ornament was employed, such as in architect Howard Van Doren Shaw's 1916 design for 1130 Lake Shore Drive (1 apartment to a floor) or in Robert de Golyer's 1928-30 design for 1242 Lake Shore Drive (2 apartments to a floor). Very often buildings were adorned with classical ornament. This was the case in the Stewart Apartments at 1200 Lake Shore Drive, designed by Marshall and Fox in 1912 and 1209 North Astor Street, designed in 1926-27 by Alfred S. Alschuler. There are numerous examples up and down the Chicago shore of Lake Michigan and many take the general form of a classical column, whether in Tudor, Renaissance, Colonial or simply classical dress. The only difference between buildings constructed in the 1920s and those built earlier was one of size; buildings got larger. Only the 1929 Depression curtailed construction.

⁴⁸ Westfall, "From Homes to Towers...." P. 279. The Marshall has been demolished.

⁴⁹ On the original plan, the room is spelled "orangery" not the French spelling.

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The marketing of luxury apartments became fairly aggressive beginning in the teens. Tall buildings found their way into two very handsome publications on Chicago apartments. In 1917, Albert J. Partridge and Harold Bradley published the elegant hardcover folio, *Apartments of the Better Class*, that served as a guide to the city's fine buildings. Their introduction notes that "apartments are now in existence in Chicago which provide a degree of luxury in respect to spaciousness and number of rooms, bathrooms, high quality of finish and interior decoration, which would be found only in private houses costing upward of \$100,000."⁵⁰ In 1928, the brokerage firm of Baird & Warner published *A Portfolio of Fine Apartment Homes*. It was an elegant bound volume, filled with engravings and photos, comparable to Partridge and Bradley's book on better class apartments.⁵¹

Baird and Warner managed the Jackson Shore during the 1940s and possibly earlier. They published a sophisticated stylized brochure, "5490 South Shore Drive", with a striking drawing accompanied by the caption "For those seeking the niceties of gracious living." Inside the brochure were the following equally stunning illustrations:

A view of the Lake and Promontory Point with the caption "A location of beauty overlooking the Lake"

The Porte-Cochere – "The portal of an address of singular prestige"

The Lobby – "The first impression...the atmosphere reflects a permeation of culture and quiet elegance."

A Living Room – "Gracious and very livable".

A Solarium - "A room full of cheer"

A Dining Room – enjoyable and refined". With the comment, "The spacious rooms of these ten and eleven room homes, combined with a delightfully refined artistry of design and decoration, present all the qualities that make for atmosphere, environment and artistic worth."

The brochure also included a typical floor plan with room dimensions, a map captioned "Urban in location – Suburban in atmosphere" and the following description

There are twenty apartments in the building – two on each floor – ten of which consist of living room, library, reception room, solarium, dining room, four master's chambers with three baths, room for three servants with bath, kitchen and butlery –with an-unusual number of closets. The other ten apartments are similar except that there is no library and only three baths. Efficient service facilities. The apartments are designed and layed out for genuine luxury and comfort. The convenience of the arrangement is quite obvious. No effort has been spared to make them the perfect urban home in every detail.

The last page, following the map, summarized, "Far enough out to be completely divorced from the city, yet close enough to be part of it. Quick accessibility to transportation, shopping districts, and cultural and recreational facilities. A suburban setting with the city but ten minutes away. And finally a P.S.: "The sense of gratification one always experiences in the finer things of life will be found at 5490 South Shore Drive."

The Jackson Shore had all the comforts of home without some of the responsibilities. A doorman was at the residents' beck and call. Security wasn't an issue, nor was private maintenance of the surrounding property. The

⁵⁰ *Apartments of the Better Class*. Chicago: A. J. Partridge & Harold Bradley, 1917, p. 2.

⁵¹ *A Portfolio of Fine Apartment Homes*. Chicago: Erie Office of Baird & Warner, Incorporated, 1928.

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building was convenient to transportation. It took the form of a "U" shaped courtyard and was sited on a corner lot ensuring plentiful light and air. And the apartments had gorgeous views. When the Shoreland was built next door to the north, all the facilities of a hotel—a restaurant, cleaner, entertainment rooms—were added to the amenities of 5490. The Jackson Shore was a luxury apartment building comparable to any designed by Howard Van Doren Shaw or Benjamin Marshall on the Gold Coast.

ARCHITECTURE OF THE JACKSON SHORE

The design for the Jackson Shore Apartments was inspired by classical architecture. At the same time the building reflects the form of the McConnell, designed by Holabird & Root, and the several buildings designed by Clinton J. Warren. Like these much earlier buildings, the Jackson Shore has simple block-like massing and cylindrical towers at the corners flanking the building's front façade.

The exterior of the Jackson Shore follows the design program of a classical column, with the modification of clearly-defined transitional stories. There is a single-story dressed stone "base", a red brick "shaft" with various transitional stories that have stone and cast stone trim and, at the top, a capital. The string course above floor ten is bracketed, differentiating the shaft from the capital, which consists of a single story topped by an ornamental frieze. The variety of classical detailing includes pilasters flanking the sidewalk entrance and connecting the string courses topping the first and third floors, a cornice of triglyphs and metopes above the two story pilaster capitals, a bracketed cornice beneath the top story of windows and a multitude of small classical details. These include ornamental capitals, large and small swags, bands of fluting, urns, Greek key patterns, the anthemion and large and small scale friezes. The largest scale ornament is found at the base of the building and at the cornice. Broad blocks of dressed stone surround the ground floor windows. They serve as counterpoint to the ornamental front entrance, which is topped by a broken goose-neck cornice with a projecting anthemion in the center. Beneath the anthemion is a large swag, a motif that forms a frieze at the top of the building. The oversized detailing, which is Mannerist in its scale, calls attention to the entrance and to the top of the building, so the upper story decorative features can be seen from a distance. Although much of the detailing is lush and exuberant, it is minimally distributed throughout the building and contained in bands or panels. The front of the building, facing Lake Michigan, is symmetrical, as would be expected in a building with ornament generally drawn from classical sources. What sets this building apart from one that has more literal classical elements is the originality of the ornamental treatments and their containment within simple geometric forms. Restraint was exercised in the building's overall massing and in the sparse use of ornament, carefully applied to call attention to the door, windows, string courses and cornice of the building.

Classical elements are also found on the interior of the building. The lobby is walnut paneled with minimal detailing, only an egg and dart motif forming crown molding. Entrance to the lobby is through a perfectly round porte-cochere or through an elongated oval vestibule accessed from the front door. This slightly irregular shape complements the Mannerist treatment on the exterior. Once in the lobby, the shapes of spaces are rectangular, more regular. The paneling has radiused curves in the corners, reminiscent of wall treatments found in 18th Century French paneled drawing rooms. The basic simplicity and regularity of the form of the building and the lobby is found in the apartment interiors. The plan is simple, made up of large rectangular rooms, except for the *orangeries*, which are almost round. The detailing is generally restrained and consists of classical egg and dart or fluted crown molding. Where the crown is more elaborate, with exuberant treatment similar to that on the exterior, it is contained within moldings. Major public rooms are paneled. The overall sense is one of simplicity and elegance.

In the decades following the 1893 Exposition, classicism dominated the design for banks, museums and municipal buildings. The style carried with it the connotation of importance, dignity and stability. Often buildings employed

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full blown temple fronts. Examples in Chicago include the Art Institute, the Federal Reserve Bank and the City Hall/County Building. Apartment Buildings and single family residences borrowed classical motifs, but less literally. Considerably greater latitude was employed in the design of these buildings, with Greek and Roman elements borrowed and frequently transformed at will. Sometimes the style of the building adapted classical elements, but was clearly inspired by Georgian architecture (like the Marshall), Italian Renaissance architecture (like the Shoreland or the Apartments at 229 East Lake Shore Drive designed by Fugard & Knapp in 1918-9) or a variation on French classicism (like Marshall & Fox's 1911 design for 1550 North State Parkway.

The architects for the Jackson Shore, Rapp & Rapp, employed quite a good deal of latitude in their use of classicism, They creatively and artistically integrated classical detailing into their designs, sometimes manipulating shapes and scale and other times employing exuberant non-classical ornamentation resembling fruits and vegetables. All of their detailing, none the less, was handled with discipline and restraint that complements the basically simple form of the building. The design discipline exercised by Rapp & Rapp is particularly interesting and somewhat surprising because the firm gained fame for designing elaborate, often flamboyant, movie palaces.

Cornelius (also known as Charles) W. Rapp, the older member of the firm of Rapp & Rapp was born in 1871 in Carbondale, Illinois, the son of an architect. With no apparent schooling, he moved to Chicago, where he is said to have worked as a draftsman. In 1900, he opened his own office. His brother George L. Rapp, born in 1878 completed schooling in architecture at the University of Illinois, moved to Chicago and began work as the "first assistant" of Edmund Krause, who was then preparing plans for the Majestic Theater (later the Shubert). In 1906, as the old Nickelodeum located in store buildings expanded into moving picture houses, the brothers formed a partnership under the firm name of Rapp & Rapp, specializing in movie theater design.⁵² Their first successful building was the Central Theatre erected on Roosevelt Road in Chicago, followed by the design of the Tivoli, the Riviera, the Chicago, the Uptown, the Palace in the Bismark Hotel Building and the Oriental in the Masonic Building.⁵³ Although many of the grand movie palaces have been demolished, the Chicago and the Palace have been landmarked, restored and are successful venues for live theater.

The firm also designed many movie palaces throughout the country. Theatres were built by them from coast to coast--in Denver, Sioux City, St. Louis, Buffalo, Cleveland, Pittsburgh, Seattle and New York.. One of the most prominent was the Paramount Theater in Times Square, completed after C. W. died. George L. Rapp served as Consulting Architect on New York's Radio City Music Hall prior to his retirement.⁵⁴

The firm did not limit itself to movie palaces, however, designing not only the Jackson Shore, but the Windermere East Hotel at 1644 East 56th Street in Hyde Park in 1923-4 and the Fort Dearborn Bank Building at 203 North Wabash, in 1928. After the sudden death of C. W. in 1926, George continued the firm under Rapp & Rapp until his retirement in 1938. He died in 1941. The Chicago Historic Structures Survey lists twenty buildings designed by

⁵² Many of the movie theatres designed by Rapp & Rapp were built for Balaban and Katz.

⁵³ Withey, AIA, Henry F and Withey, Elsie Rathbun. *Biographical Dictionary of Architects (Deceased)*. Los Angeles: Hennessey and Ingalls, 1970 (Reprint of 1956 edition). P. 497.

⁵⁴ *Ibid.* It should be noted that the Chicago History Museum, Research Center, has an extensive archive on Rapp & Rapp buildings, although there are no drawings of the Jackson Shore in their collection. A set of Rapp & Rapp drawings were located in the building; the only major drawing not on file is of the typical apartment floor plan. This drawing, however, is reproduced in the brochure for the building dating from c. 1945 in the Chicago Historical Museum collection. There is a 1945 exterior photo of the building in the Hedrich Blessing collection and some interior photos, dating from 1895-98 of the Berta Shapiro apartment, also by Hedrich Blessing.

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Rapp & Rapp, including the above as well as the State & Lake Building at 174-96 North State Street, several houses and two neighborhood theatres. C. W. Rapp lived at 1428 East 57th Street at the time of his death.

CONTEXT

There are several tall luxury buildings in the Hyde Park-Kenwood neighborhood of Chicago, but none quite like the Jackson Shore, either in terms of date or style. Thirteen were singled out by Neil Harris in his book, *Chicago Apartments: A Century of Lakefront Luxury*.⁵⁵ The earliest of the buildings Harris selected to write about was the Jackson Shore, built 1916-1918; the next earliest was the Windermere East, which was constructed in 1922. It, like the Jackson Shore, was designed by Rapp & Rapp. The latest Hyde Park apartment building he wrote about was Promontory Point, designed in 1947 by Ludwig Mies van der Rohe;⁵⁶ it was one of the early Mies buildings that established a prototype for the rectangular skeletal frame structures that, for decades, came to dominate Chicago's office and apartment buildings.

The Jackson Shore stands out as being different from all the other luxury buildings in Hyde Park that Harris included in his book. Of all the buildings described by Harris, only the Windermere East incorporates a substantial amount of Classical detailing, but it is considerably different - a massive building designed with 200 apartment units and an elaborate grand 25'-square projecting vestibule with an elegant marquee roof of ornamental cast iron and glass cantilevering out over a circular drive; unlike the Jackson Shore, it bears no resemblance to the early apartment hotels that were simple, block-like buildings with cylindrical towers. Its marquee is rather like those on the theaters for which Rapp & Rapp became famous.

The Windermere East,⁵⁷ which was listed on the National Register in 1982, was completed in 1924. It was designed for both transient and permanent guests, with the 200 apartments laid out in suites of 1-5 rooms. In addition, there were 482 guest rooms, some with kitchenettes. It gained some notoriety, referred to by Philip Roth in his novel *Letting Go* as the best place to stay in Hyde Park. The hotel was also discussed in Edna Ferber's book *A Peculiar Treasure*. The Windermere East is an elegant building, classically detailed and, like the Jackson Shore, following the design format of base, shaft capital. Yet it has a much larger presence, like a huge Renaissance palazzo, with its "C"-shape, occupying an entire block between Hyde Park Boulevard and Cornell, overlooking the Fair's Fine Arts Building (today the Museum of Science and Industry). It also served a different function. It was built as an apartment hotel, albeit one that was impressive. It was not a building that featured relatively few apartments of several rooms, one that included maids' rooms within each apartment. The twelve-story building, did, however, incorporate a penthouse for trunk storage. The Jackson Shore is a yellow brick with stone and cast stone trim; the Windermere was built of cream colored brick with lavish ornament executed in terra cotta. The interior public spaces were designed on a grand scale, with bronze and marble ornament, fine paneling and ornamental plasterwork. It is the other end of the spectrum from the more dignified approach Rapp & Rapp employed at the Jackson Shore. A phrase coined by architectural historian John Craib-Cox to describe many luxury high rises aptly fits the Jackson Shore. He describes them as having a "restrained sumpuosity."⁵⁸ The exuberance typical of Rapp & Rapp's theaters and of some features characterizing the Windermere is suppressed at the Jackson Shore. It only captures the eye

⁵⁵ Harris, pp.50-91.

⁵⁶ Ibid. pp. 86-898

⁵⁷ The Windermere East was built east of the famous old Windemere, which had been built for the 1893 Exposition but has been demolished.

⁵⁸ Harris, p. 19.

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over the sidewalk entrance, in the bracketed string course 10 floors up, and in the frieze at the top of the Jackson Shore..

The Shoreland, next door to the Jackson Shore, like the Windermere, serves as remnant of the time when Hyde Park featured numerous luxurious hotels, reminiscent of those first decades of the Twentieth Century when hundreds of hotels were located on the lakefront and in east Hyde Park. The *Hyde Park Herald* reported that in 1926 there were over 150 hotels, some of which were older buildings that were built for the World's Fair.⁵⁹ When the Shoreland was finished in, 1926, its multiple amenities, including a 3-story lobby, a bowling alley, a hair salon, a coffee shop, two ballrooms and an oval garden, were resplendent. Its grand entrance overlooked the Lake. With a base/shaft/capital form with two story openings at the ground level and an arcaded top story, it is reminiscent of a huge Italian Renaissance Palazzo. Its use, form, scale and stylistic treatments are entirely different from the adjacent Jackson Shore. Although it retains its grand entrance vestibule, the interior has been considerably altered as the building continues to serve as a dormitory for students at the University of Chicago.

In the area, there are several other tall apartment buildings, all of which were, like the Shoreland, built in the 1920s; they are comparable in luxury, though not style, to the Jackson Shore. Some are scattered throughout Hyde Park-Kenwood; others are located in a cluster at the north end of Kenwood.

The elegant apartment buildings Neil Harris included in his book that are sited throughout Hyde Park include The Cloisters, at 5801-11 South Dorchester, the Jackson Towers at 5555 South Everett, the Tower Homes at 1321 East 56th Street and Vista Point at 5830-44 South Stoney Island.

The Cloisters was built in 1927-28 as an 84-unit cooperative, with 4-9 room apartments and was intended to serve University of Chicago faculty members. It is a courtyard building, with arched openings leading to a landscaped terrace at the base of the building and arched motifs on the upper two floors. Harris describes the 13-story red brick and limestone building, designed by Granger and Bollenbacher, as "Romanesque."⁶⁰ Other than referencing a base, shaft, capital classical subdivision, it is nothing like the Jackson Shore.

The Jackson Towers by Walter Ahlschlager, located at the north end of the Midway across from the Museum of Science and Industry, has an 18-story central tower and two 15-story wings. With pronounced quoining at the corners, several openings clustered to form arches, and elaborate terra-cotta and stone ornament, the building has been described by Harris as late Spanish Renaissance in style. It is a large structure designed with 72 apartment units, one-quarter of which have stuccoed two-story living rooms with floor-to-ceiling fireplaces.⁶¹ The scale is grand; the building is much larger than the Jackson Shore, and it is stylistically considerably different.

The Tower Homes at 1321 East 56th Street, was designed in 1929 by Henry K. Holsman. Standing 14 stories, with fourteen stories and one 7-room apartment to a floor, the building was designed to be a modestly priced cooperative. Although it has a base, shaft, capital simply expressed, it has no classical references. With arched openings and crenellations, it was meant to acknowledge the nearby Gothic architecture of the nearby University of Chicago.⁶²

Vista Homes, built in the form of an open courtyard, is decidedly Gothic Revival. Standing 17 stories with 4-11-room apartments, this cooperative designed in 1925 by Paul Frederick Olsen, features steep Gothic arches,

⁵⁹ Max Grinnell. *Hyde Park Illinois*. Chicago: Arcadia Publishing, 2001, p. 10

⁶⁰ Harris, p. 56-57.

⁶¹ Harris, pp. 60-63.

⁶² *Ibid.* pp. 72-73.

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pinnacles, uninterrupted vertical moldings and a crenellated parapet. The building is stylistically at the opposite end of the spectrum from the Jackson Shore.

The apartment buildings clustered in the Kenwood area are part of the Chicago Beach development. All are considerably bigger, were built later and don't have any classical detailing. The Chicago Beach Hotel, which had been built in 1892 for the Fair at Hyde Park Boulevard and the shore of Lake Michigan, continued to acquire additional land—much landfill—so that by 1926, the property, with an expanded hotel, rested on over 16 acres, located between Cornell Avenue, Hyde Park Boulevard, Chicago Beach Drive and Burnham Park. By mid 1927, the hotel corporation announced the Chicago Beach Hotel development, organized with the intention of constructing prestigious residential high rises. During the next two years, five tall apartments were built: 5000 East End Avenue: the Powhatan at 4950 South Chicago Beach Drive; the Barclay at 4928 East End Avenue; the Narragansett at 1640 East 50th Street and the 5000 Cornell Building.

The grey brick and terra cotta building at 5000 East End Avenue, designed by Robert De Golyer, stands 28 stories and was planned for 97 apartments. With its crenellated tower, steep roof gables and sweeping verticals the building its style was described by Harris as "Tudor Gothic."⁶³ The Powhatan, an Art Deco Chicago Landmark containing 40, 7- and 9-room apartments, was also designed by De Golyer. Articulated with limestone verticals, the building is reminiscent of Eliel Saarinen's second place entry in the 1922 Chicago Tribune Tower Competition.⁶⁴ With its numerous allusions to Native American culture, executed in mosaic, it has no historical references. The Barclay was not mentioned in Harris' book. The Narragansett, however, was included. Designed by Leichenko & Esser, it is similar but somewhat less opulent than the Powhatan. Its predominantly Art Deco hallmarks include limestone verticals and patterned terra cotta spandrels. Like its neighbor, the building contains several Native American references.⁶⁵ The building at 5000 South Cornell is considerably simpler than its neighbors, it was promoted as having "luxurious living at moderate cost".⁶⁶ With projecting bay windows, it has some Art Deco references. All of the buildings in the Chicago Beach Development eschew classicism, looking toward the future rather than embracing the heritage of the World's Columbian Exposition, as does the Jackson Shore.

CONCLUSION:

The Jackson Shore Apartments at 5490 South Shore Drive, displays considerable design artistry based on classicism. There are several other luxury apartment buildings in Hyde Park, yet the Jackson Shore is quite different in massing, style and detailing. The lobby and each one of the 20 spacious apartment units reflect the same commitment to design excellence as is found on the building's exterior. As a distinctive example of Classical Revival architecture, while embracing dignity and restraint, the Jackson Shore is a distinguished example of a luxury apartment building

⁶³ *Ibid.* pp. 38-39.

⁶⁴ *Ibid.* pp. 66-71.

⁶⁵ *Ibid.* pp. 64-65.

⁶⁶ *Ibid.* pp. 52-53.

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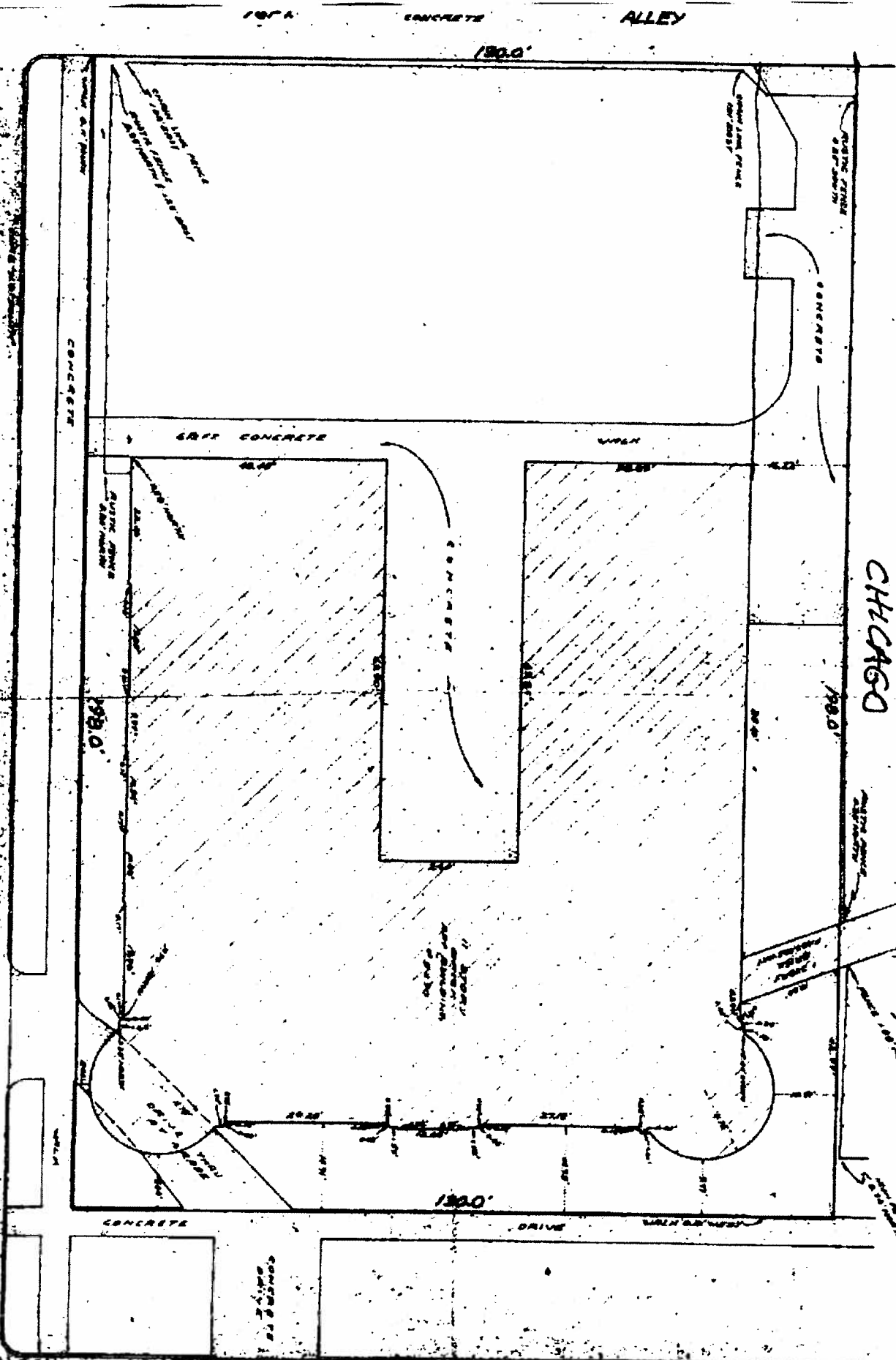
VERBAL BOUNDARY DESCRIPTION: 5490 South Shore Drive, Chicago, Illinois

The north 130 feet of the south 163 feet of the east 198 feet of original Block 4 in East End Subdivision of Part of Sections 12 and 13, Township 38 North, Range 14, East of the Third Principal Meridian, according to the plat thereof recorded October 15th, 1887, as Document 882986, together with so much of the land east of and adjoining said block and west of the line established by decree of the Circuit Court of Cook County, entered January 4th, 1913, in Case. O. 317599, and between the north and south lines of said block extended easterly to said established line, in Cook County, Illinois.

BOUNDARY JUSTIFICATION:

This property includes the building and lot historically associated with the Jackson Shore.

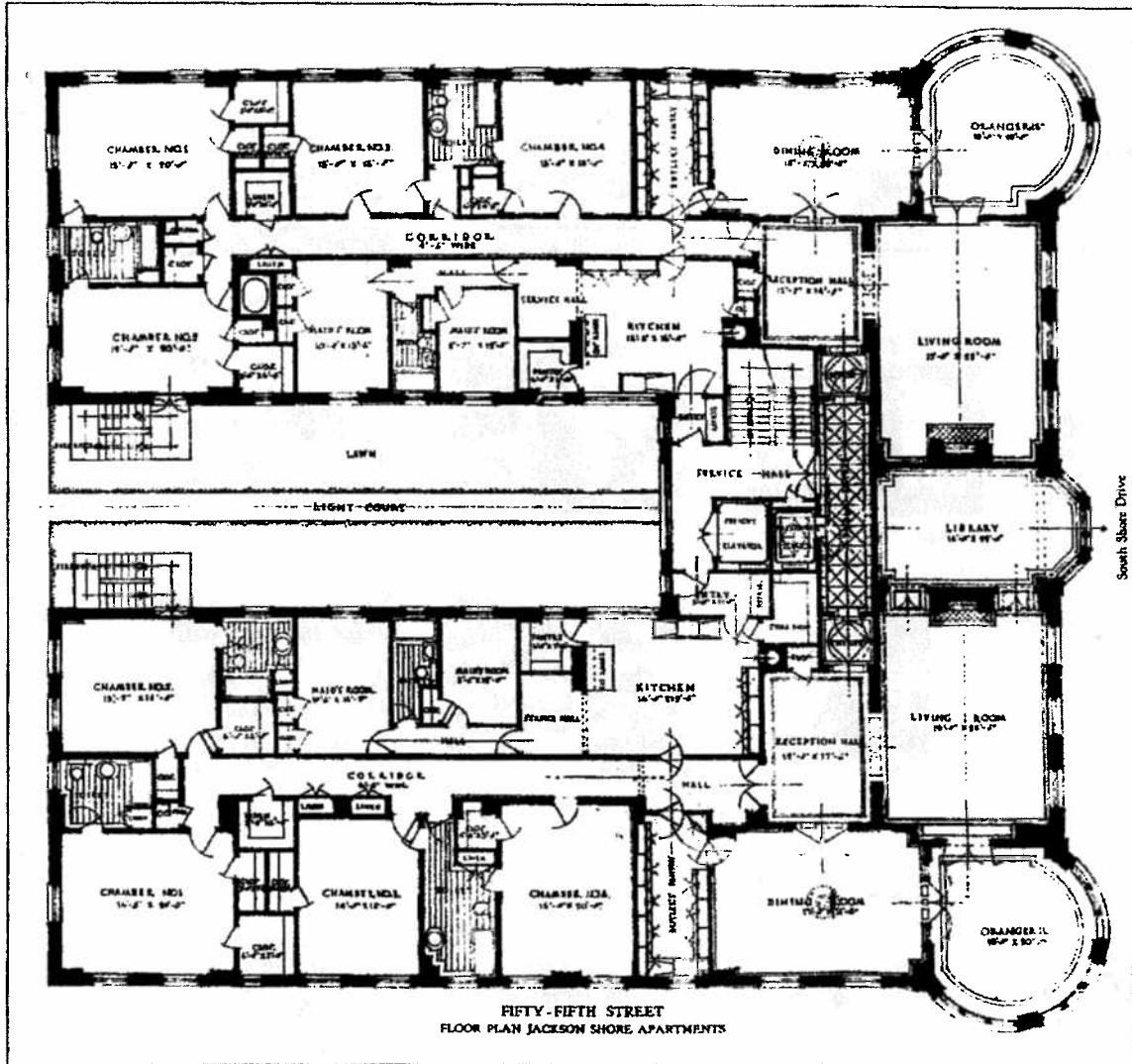
JACKSON SHORE APARTMENTS
5490 SOUTH SHORE DRIVE,
CHICAGO



SITE PLAN

5490 SOUTH SHORE DRIVE
CHICAGO

JACKSON SHORE APARTMENTS



Plan. (Brochure, private collection)

TYPICAL FLOOR PLAN

PHOTOS OF JACKSON SHORE ON CD



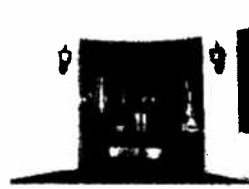
JacksonShore East (front) and South Facades



Jackson Shore South Facade



Jackson Shore Porte-cochere



Jackson Shore Entrance from Porte-cochere



Jackson Shore West Facade



Jackson Shore, West Facade, Corner Detail



Jackson Shore Detail Northeast Tower



JacksonShore Cornice Detail



Jackson Shore East Facade Center, Cornice Detail



Jackson Shore Sidewalk Entrance



Jackson Shore Sidewalk Entrance Detail



Jackson Shore First Floor Detail



Jackson Shore East Facade Center Bay



Jackson Shore Second Floor Detail



Jackson Shore North Facade



Jackson Shore Sidewalk Entrance Vestibule



Jackson Shore Porte-cochere Vestibule



Porte-cochere Lobby, Entrance from Vestibule



Jackson Shore Lobby, North and East Walls



Jackson Shore Lobby Detail



Jackson Shore Lobby from Elevator to East Wall



Jackson Shore 3rd Floor Apartment Hall



Jackson Shore 9S, Reception Hall



Jackson Shore 9S, Dining Room



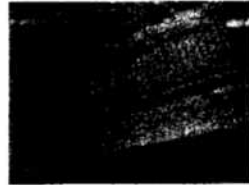
Jackson Shore 9S, Corridor



Jackson Shore 6S, Living Room



Jackson Shore 6S, Orangerie



Jackson Shore 6S, Detail Orangerie



Jackson Shore 6N, Dining Room, Reception Hall



Jackson Shore 6N, Corridor



Jackson Shore 6N, Living Room



JacksonShore Typical Apartment Floor Plan



Jackson Shore Site Plan